indebted to and often slavishly imitative of Buddhism, evolved its own more or less stereotyped iconography. Statues of Confucius were produced. Purely secular sculpture increased with the waning of Buddhist vitality. Naturally it never attained to the spiritual qualities of the best of the Buddhist statues, nor did it loom so large in creative art.

Buddhist and Taoist images, at least in later centuries, were usually in much more perishable material than stone or bronze. Chiefly of clay, they were molded and then painted or gilded. Moreover, as was to be expected, even at the period of richest genius many examples of crude and uninspired craftmanship were perpetrated. Certainly this was true in the centuries of decadence. For instance, the Buddhist and Taoist "hells" whose tortures have been presented in such stark realism in some modern temples seldom display much true artistic feeling. Yet in our own time Buddhist shrines are to be found whose images show religious conviction and give even to the non-Buddhist visitor something of an inkling of the calmness, the repose, and the serenity which are part of the Buddhist ideal.

Closely related to the work of the sculptor was th'at of the craftsmen who carved wood or ivory. Since the supporting timbers of a Chinese building are so largely utilized for decorative purposes and are often incised as well as painted or lacquered, the Chinese wood carver has found much occupation and has developed not a little skill. He has had many designs—from the flora and fauna of China, and from mythology and religious symbolism. Wood has been carved, too, for furniture and for ornamental objects. China itself produces several kinds of timber

which have been used for this purpose and others have been imported. From early times ivory has been prized as a material in which the skilled craftsman could work. Of late years Canton has been a noted center for it. Rhinoceros horns have been favorite objects for the tools of the carver.

PAINTING

If sculpture has not been ranked high by the Chinese as an art, that is not true of painting. They judge painting to have been among their greatest forms of artistic expression. In this appraisal Western connoisseurs are more and more concurring. In the last